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gestions which may be of use to some of the many readers which it deserves to find.

Page xiv, "600 gladiators"; In Ad Att. vii 14, 2 we have *scutorum* 155. Has this been misread for DC?

Page xvii, note 1: Cicero says quite definitely in Pro Rabirio 22, that Labienus was a Picentine, and Catullus (Carmen 114) calls him Firmanus, see Am. Jour. Phil. 1919, 408.

Page xviii: on Caesar's route a reference should be made to Peaks, Class. Rev. 1904, 346.

Page lxiv: Crassus, not Cassius, was assigned to Syria by the Trebonian law.

Page ci: the new essay on Cornificius is welcome; but there seems to be no reason for supposing that he was "praetor in 47 B. C."

Page 58, (cohortes) . . . *missum* facias: Pompey may well be criticized if he used *missum* thus as a participle, but he may have felt it as a supine.

Page 98, note on § 5: "Lepidus" (*bis*), should be Lentulus.

Page 180, note on § 2: "ii qui . . . an allusion to Domitius." Rather, a reference to Cicero's explicit mention of Lentulus in Ad Att. ix 11, a 3.

Page 228, note: the reference is to letter 382, 8, not to 372.

Page 233: the explanatory introduction is erroneous. Indeed the editor's first note on the letter is correct in making this letter an answer to no. 383, rather than to advice given several months before.

Page 246: the explanation of *Caelianum illud* here and in the following notes still seems unconvincing. See Class. Phil. 1919, 287.

Page 363: the editor seems not to have justified his rejection of the MS reading *intellegerim*.

TENNEY FRANK.

Memoirs of the American Academy in Rome, Vol. II. New York, University Press Association; Cambridge, Harvard University Press; New Haven, Yale University Press, 1918.

In memoriam Jesse Benedict Carter, Frederic Crowninshield, Richard Norton.

In the account of the Recent Work of the School of Fine Arts, it is stated that the Trustees have decided to present each year in the *Memoirs* a selection of plates reproducing the work of the Fellows of the School of Fine Arts, and this volume presents fifteen subjects including a Capital of the temple of Mars Ultor, the Palace of Domitian on the Palatine, restored, a restoration of the Ponte Rotto, a restoration of the Circular Pavilion at

Hadrian's Villa near Tivoli, the Villa Gamberaia, a Bas-relief by Gregory, an Equestrian Statue by Friedlander, and a Peasant by Jennewein. Among the paintings are a Fig Tree by Stickroth, the Rape of Europa by Cowles, Commerce by Davidson. These samples show beyond a doubt that the Academy is training some very important architects, sculptors, and painters whose work will soon be famous.

The article on Terracotta Arulae by Mrs. VAN BUREN is a scholarly and exhaustive treatment, with a chronological table, of small terracotta altars which, though not of great artistic merit in themselves, influenced sculpture in relief and especially that of Roman sarcophagi. The sequence is traced from the neolithic "table-leg altar" through the Babylonian variations and the Mycenaean culture to the terracotta altars, the type losing the original pillar-like form and becoming squarer in section until it culminates in the altars of Calvinus and Verminus.

Miss ROBERTS' unillustrated article on The Gallic Fire and Roman Archives is a valuable historical study determining the extent of the Gallic fire in 387 B. C. Miss ROBERTS concludes that the temples of Saturn, Castor, Dios Fidius, Diana, Ceres, and perhaps of Juno survived, and that the Gauls had more regard for the Roman temples and archives than is generally supposed. An important study for students of Livy.

Professor VAN BUREN'S Studies in the Archaeology of the Forum at Pompeii corrects certain traditional statements about well-known monuments such as the great cult statue of Jupiter, the great inscription on the pavement of the Forum, the arch at the south end of the Forum, the Curia, and the school which has hitherto been explained as a stoa or market, and about the changes in the Forum due to the Roman colonists. Professor VAN BUREN'S scholarly studies at Pompeii reveal his intimate knowledge of that city and indicate that much still remains to be done in interpreting the remains at Pompeii.

STANLEY LOTHROP'S exhaustive study of the Roman painter Pietro Cavallini, with forty-five artistic and interesting plates, concludes the volume. Especial attention is given to the decoration of the Palazzo Pubblico in Perugia, which previous students have neglected and which LOTHROP attributes to Cavallini or some close follower. Almost all of Cavallini's works are reproduced, many of the photographs having been taken by LOTHROP himself.

These *Memoirs* continue the high standard set by the previous volume (see A. J. P. XL 108). The printing is beautifully done, and there are many handsome illustrations.

DAVID MOORE ROBINSON.